

IFARreports

Volume 8, Number 1
January/February 1987

incorporating Stolen Art Alert



Henri Matisse, Girl in White (or White Plumes), stolen in 1973 and still missing.

IFARreports
incorporating *Stolen Art Alert*

In cooperation with the art community,
insurance companies, police, the FBI, and
Interpol

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"Limited Edition" Museum Replicas from Beijing

and its *Contributors* of \$250-999

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Under the title of *Imperial Chinese Bronzes*, reproductions of ancient bronzes from the collection of the Palace Museum in Beijing are being marketed in the West. According to the oversized four-color brochure that illustrates each reproduction, the new bronzes were cast to the exact scale of the originals. A "limited edition" was cast in the lost wax method at a foundry constructed in the Forbidden City, using alloys of the same metallurgical composition as the originals. The ancient bronze originals will remain in the Palace Museum in Beijing, but they are not readily available for comparison, as they are generally kept in the storage areas where scholars may see them only by appointment. Each of the bronzes was cast in an edition of fifty, and the seventh casts are available for purchase from Gallery Moos Ltd., Toronto, Canada.

According to the gallery, the casts are marked as seventh out of fifty and stamped, "on the bottom or in another inconspicuous place" to show that they are reproductions. Prices range from \$1,500-18,000 Canadian.

The gallery's brochure states that the British Museum, "with its priceless collections and its outstanding assistance to scholars everywhere, has shown sufficient interest in the representational character of this selection to have a complete set for study and educational purposes." In a telephone conversation, Jessica Rawson, deputy keeper of Oriental Antiquities at the British Museum, declined to disclose whether the museum had purchased the replicas or received them as gifts. Dr. Rawson stated that each bronze replica is distinguished from the original by the presence of "some foreign material" imbedded in it which would be immediately visible in an x-ray. In Dr. Rawson's view, the replicas from this series would not cause problems for serious collectors. She said that the study of ancient Chinese bronzes is presently receiving intense scholarly attention and originals are very well published. According to Dr. Rawson, "any serious collector" will have read some of the recent publications from China, Japan, Britain, or the United States and could know which ancient vessels are in museums.

Collectors willing to spend \$15,000 could buy genuine Shang Dynasty bronzes, according to Alfreda Murck, associate curator of Far Eastern Art at the Metropolitan Museum of Art. Dr. Murck has not seen the Beijing replicas but expressed concern that the marks identifying them as copies could be eradicated in the future by an unscrupulous person, misleading a potential buyer to believe that the bronzes were ancient. She said that intaglios can be filled in and relief marks can be filed down. A similar concern was voiced by Robert Mowry, of the Fogg Museum at Harvard University.

Many museums sell reproductions, but making replicas to scale is a practice shunned by most museums even though it is not expressly forbidden in the code of ethics drafted by two major organizations. Both the American Association of Museums (AAM) and the International Council on Museums (ICOM) have drafted codes of ethics, not yet adopted, endorsing high quality reproductions, and requiring marks permanently identifying them as such. ICOM's draft further states that the reproductions should be sold giving "good value for money." Many museum curators and staff insist on differences in technique, materials, and scale. Both the College Art Association and the Art Dealers Association of America have taken positions expressly opposing replicas made to scale.

The potential for future problems with these Beijing replicas may follow the all too familiar case of Frederic Remington sculptures. Many casts in original sizes have appeared on the market and collectors are wary. Gerold Wunderlich, of Wunderlich & Co., Inc., leading dealers in Western art, told IFAR that, "There is no question that the proliferation of re-castings has hurt the market for originals. The confidence level is down." Even in this muddy area, it is possible to produce high quality museum reproductions that will not cause confusion. Remington sculptures in the collection of the Buffalo Bill Historical Center in Cody, Wyoming, were reproduced under the museum's auspices; these bronzes were pointed-down reductions and could not be mistaken for genuine works by anyone who had either seen an original or checked the measurements of one.

The Beijing series also brings up the question of the meaning of a limited edition. In this case, the rarity is imposed by the producer, not by the nature of the process nor by the wishes of the artist. The decision to limit appears to be determined by economic, rather than artistic reasons. The limited number is not guaranteed by law or contract, nor by the breaking of molds. According to Gallery Moos, the limited edition is assured by the closing of the foundry in Beijing that was built to make these casts.

When a group of technically fine copies appears, it reminds us that collectors and curators must be familiar not only with the genuine works of art, but also with reproductions. Perhaps in China these worries seem less important and the museum's need for hard currency outweighs other considerations. However, one wonders how long it will be before one of these fine replicas is sold with its marks removed to an unwary collector who neglects to x-ray it.

Constance Lowenthal

Franklin Feldman and Stephen E. Weil, members of IFAR's board of directors, are the authors of the recently published *Art Law, Rights and Liabilities of Creators and Collectors* (Little Brown and Co., 1986), an update of their 1974 book, *Art Works, Law, Policy, Practice*. This new book, in two volumes, was written with the collaboration of Susan Duke Biederman.

The authors cover a wide range of topics, citing numerous specific cases. The first volume deals with artists' rights, including sections on the artist's right of expression; reproduction rights; relationships with art dealers; private and public commissions (including the recent dispute over Richard Serra's *Tilted Arc*, commissioned by the General Services Administration); moral right; resale rights; and the artist's estate.

The second volume covers topics related to the collector, including sections on private sales (questions of title, stolen and forged art, print disclosure statutes and controlling the abuses in the sculpture market); public sales (including New York City's regulations relating to auctioneers, and recent cases like Sotheby's sale of Hebrew manuscripts, *People v. Sotheby's* and *John/Jane Doe as Consignors*, raising the question as to whether the undisclosed consignors could transfer good title to the purchasers, in addition to *Cristallina, S.A. v. Christie's*, regarding the obligations that an auctioneer may have to a consignee); claims by third parties (including *Menzel v. List*, innocent purchasers and stolen art, and more recently the case of *Romania v. the Kimbell Art Museum*, involving Romania's claim for an El Greco); claims against third parties; charitable contributions; and art as a "collectible" asset (including a marital break-up and the equitable distribution of works of art where *Scull v. Scull* was cited).

In May 1973, thieves stole a Matisse painting from the Konstmuseum in Göteborg, Sweden. They crudely cut the picture from its frame, leaving the signature dangling from the frame. At the time of the theft, the painting was worth \$250,000 and today it is estimated to be worth \$10 million. This important picture was listed among Interpol's *12 Most Wanted Works of Art* in 1974 and is still missing.



Henri Matisse (French, 1869-1954). *Girl in White (or White Plumes)*, 1919. Oil on canvas. 74 x 60 cm. Stolen in 1973 and still missing.

Paintings, Pastels, Mixed Media Works, Watercolors

Friedrich Stowasser Hundertwasser (Austrian, b. 1928). *A House for Trees and for Men—Two Floors*. Watercolor, colored pencil, egg tempera, and oil on glazed cardboard. 20 x 30 cm. (*Stolen Art Alert*, Dec. '80, vol. 1, no. 12, p. 4, no. 5, *80.335.1.)

Friedrich Stowasser Hundertwasser (Austrian, b. 1928). *Rangito—Taranaki—Rakino*. Watercolor, china ink, egg tempera, and oil on canvas primed with chalk and mounted on cardboard. 20 x 30 cm. (*Stolen Art Alert*, Dec. '80, vol. 1, no. 12, p. 4, no. 6, *80.335.2.)

Photographs

Eliezer (El) Lissitzky (Russian, 1890-1941). *Self-Portrait*. Photomontage. 23.9 x 25.8 cm. (*IFARreports*, Nov. '86, vol. 7, no. 9, p. 16, no. 1293, *86.561.)

Oriental Art

Chinese

Han Dynasty. *Female Tomb Figure*. Ceramic, gray fabric, unglazed. Approx. ht. 20.3 cm. (*IFARreports*, Oct. '86, vol. 7, no. 8, p. 25, no. 1201, *86.481.6.)

T'ang Dynasty. *Tomb Figure of a Horse*. Ceramic, buff fabric with faint traces of pigment and overall encrustation from burial. 27.9 x 26.7 cm. (*IFARreports*, Oct. '86, vol. 7, no. 8, p. 27, no. 1219, *86.481.8.)

Belgian police report the recovery of several works of art in September 1986. They are seeking owners for the following works:



Virgin and Child, oil on canvas, 32.5 x 24.0 cm., owner sought.

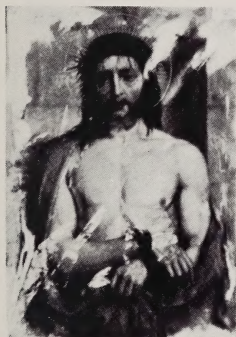


Figure of Christ (Ecce Homo), oil on panel, 87 x 61 cm., owner sought.



Pietà, wood, 77 x 40 x 20 cm., owner sought.



Figure of a Man Holding a Book, oak, 84.5 x 37.0 x 26.0 cm., owner sought.



Virgin and Child, oak, 71 x 29 x 19 cm., owner sought.

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

In Memoriam

Member of IFAR's Advisory Council

JAMES STUBBLEBINE

1920-87

Scholar, teacher and connoisseur of early Italian painting

Stolen Art Alert

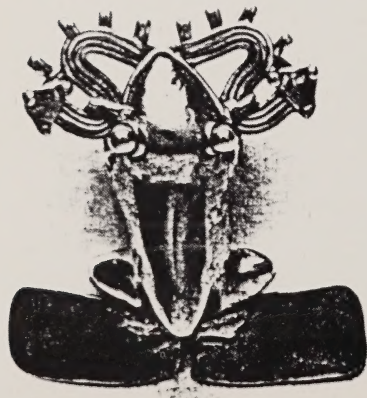
In cooperation with the art community, insurance companies, police, the FBI, and Interpol



Shongo, Benin, Statuette of a Woman, no. 87.



Sapo Sapo, Zaire, Statuette, no. 86.



Veraguas Gold Frog, no. 85.

New York

A New York gallery reported the theft of a rare Chinese export porcelain figure of a seated fiddler of the Ch'ien Lung period (1736-95), no. 90. The figure was stolen somewhere between the packers in Amsterdam, the Netherlands, and a gallery in New York City, where it was to be delivered on 13 January. The fiddler is dressed in European costume and is decorated in overglaze famille rose enamels.

Los Angeles

A California collector lost a Veraguas gold frog in December 1986, no. 85. The figure was lost by its owner while attending a reception held at the newly opened Museum of Contemporary Art, Los Angeles.

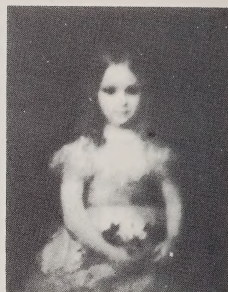
France

Two African sculptures, stolen in 1983 from a collection in France, are still missing and IFAR recently received information on the two statuettes, nos. 86-87.

Sheffield, Massachusetts

While the inhabitants were away, a home in Sheffield was burglarized and many antiques which had been in the family for years were stolen, nos. 2-3, 70-71. The most identifiable objects are listed in this issue, including two portraits by the American 19th-century artist, Richard Morrell Staigg, nos. 2-3.

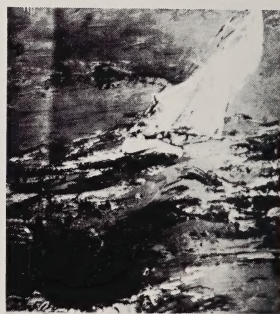
Lynn Stowell Pearson



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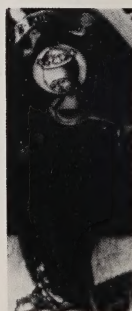
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4



5 interior



5 exterior

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 BRICHER, Alfred Thomson (1837-1908). *Catskill Valley*, 1861. Oil on panel. 22.2 x 37.5 cm. Initialed and dated in l/r: ATB '61. 87.37.2. New York, NY. Oct. '86.

2 STAIGG, Richard Morrell (1817-81). *Portrait of Ethel Paine Moors as a Young Girl*. Oil on canvas. 68.6 x 53.3 cm. Wears white dress with blue sash. *87.4.2. Sheffield, MA. 6 Dec. '86.

3 STAIGG, Richard Morrell (1817-81). *Portrait of Horatia R. Storer*. Oil on canvas. 58.4 x 49.5 cm. (oval). Wears white dress with red shawl. *87.4.1. Sheffield, MA. 6 Dec. '86.

American, 20th Century

4 NEIMAN, Leroy (b. 1927). *Night Sailing*, 1975. Oil on panel. 25.4 x 25.4 cm. Signed and dated in l/l. *87.37.1. New York, NY. Oct. '86.

Austrian, 16th Century

5 Unknown. Left Wing to Altar: *St. Catherine* (upper panel, interior), c. 1513. Oil on panel. 170 x 50 cm. Exterior: St. Kunigunde. *87.19.1. Bad St. Leonhard, Austria. 31 Oct. '86.

6 Unknown. Left Wing to Altar: *St. Ursula* (lower panel, interior), c. 1513. Oil on panel. 170 x 50 cm. Exterior: St. Pitronella. *87.19.2. Bad St. Leonhard, Austria. 31 Oct. '86.

7 Unknown. Right Wing to Altar: *St. Barbara* (upper panel, interior), c. 1513. Oil on panel. 170 x 50 cm. Exterior: St. Helen. *87.19.3. Bad St. Leonhard, Austria. 31 Oct. '86.

8 Unknown. Right Wing to Altar: *St. Margaret* (lower panel, interior), c. 1513. Oil on panel. 170 x 50 cm. Exterior: St. Odilia. *87.19.4. Bad St. Leonhard, Austria. 31 Oct. '86.

Dutch, 17th Century

9 DUBBELS, Hendrik Jacobsz (1620-76). *Dutch Ship Bealmed Near Shore*. Oil on canvas. Approx. 50.8 x 61.0 cm. *87.38.2. England. 1986.



6 interior



6 exterior



7 interior



7 exterior



8 interior



8 exterior



9

English, 18th Century

10 GAINSBOROUGH, Thomas (1727-88). *Landscape*. Oil on canvas. 45 x 55 cm. Landscape with rider on white horse, two brindled cows, and shepherd with some sheep in foreground. In middle ground is a group of trees with rising sun behind them. *87.36. Brannenburg, West Germany. 17 Sept. '86.

English, 19th Century

11 DAWSON, Henry Thomas. *Beach at Sundown*. Oil on canvas. Approx. 30.5 x 50.8 cm. *87.39.2. London, England. 1987.

12 GOOD, Thomas Sword (1789-1872). *Fishermen Mending Nets* (Man seated with his family). Oil on panel. 40.0 x 55.9 cm. Labels on verso: "16, Henrietta Street, Covent Garden" and "Cider House Galleries, Bletchingley, Surrey." *87.5.1. London, England. 7 Oct. '86.



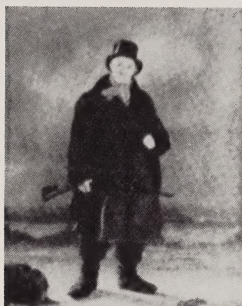
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16

13 GOOD, Thomas Sword (1789-1872). *Fisherman with Gun*. 34.9 x 33.0 cm. Oil on panel. *87.5.2. London, England. 7 Oct. '86.

14 GOOD, Thomas Sword (1789-1872). *Memories*. Oil on panel. 34.9 x 33.0 cm. Label on verso: "The Gray Art Gallery & Museum. West Hartlepool. Presented by Sir W.C. GRAY, Bart. D.L.J.P. Thorp Perrow." *87.5.3. London, England. 7 Oct. '86.

15 HALSALL, E. *Woman Reading*. Oil on canvas. Approx. 50.8 x 30.5 cm. *87.39.1. London, England. 1987.

16 UWINS, Thomas (1782-1857). *Untitled*. Watercolor. 12.5 x 7.5 cm. *87.6.1. London, England. Jan. '87.

European, 17th Century

17 HUEBER, Nicolaus. *Virgin and Child with St. Lucy*. Oil on canvas. Signed: Nicolaus Hueber. Originally 150 x 136 cm., a picture of the Virgin and Child with St. Lucy and St. Columban. Irregular portion of picture stolen (outlined in illustration): *Virgin and Child with St. Lucy*. *87.34. Vittorio Veneto, Italy. 10 Feb. '86.

European, 18th Century

18 Unknown. *Figure in Military Uniform*. Oil on panel. 35 x 22 cm. *87.33.2. Modena, Italy. 2 Mar. '86.

19 Unknown. *Figures in a Tavern*. Oil on copper. 20 x 30 cm. *87.33.1. Modena, Italy. 2 Mar. '86.

European, 19th Century

20 SIMONE, Thomasco de (active 1858-88). *Shipping on the Grand Harbor*. Oil on canvas. Approx. 25.4 x 30.5 cm. Signed. *87.38.1. England. 1986.

French, 17th Century

21 DUGHET, Gaspard Poussin (1615-75). *Classical Landscape*. Oil on canvas. 49.5 x 66.0 cm. *87.40. England. 1986.



18



19



20



21



17 section outlined at right stolen



22



23



24



25

Italian, 13th Century

22 Unknown. *Christ Blessing*. Oil on panel. *87.15. Sutri, Italy. 28 Apr. '86.

Italian, 14th Century

23 Unknown. *Virgin and Child*. Tempera on panel. 80 x 45 cm. *87.24.4. Marino, Italy. 16 Nov. '84.

Italian, 16th Century

24 RAPHAËL Urbinas (Raffaello Sanzio), Copy after. *Madonna of the Chair* (copy of original in Pitti Palace, Florence). Oil. Oval. *87.13. Venaria, Italy. 1 Oct. '86.

25 Unknown. *Holy Family*. Oil on slate. 18 x 22 cm. *87.33.4. Modena, Italy. 2 Mar. '86.

26 Venetian School. *Virgin and Child with Saints*. Oil on panel. *87.33.3. Modena, Italy. 2 Mar. '86.

Italian, 18th Century

27 RUTA, Clementi, Attributed to (1685-1767). *Virgin and Child with Joseph, Joachim, and Anne*. Oil on canvas. 245 x 175 cm. *87.16.1. Parma, Italy. 17 Feb. '86.

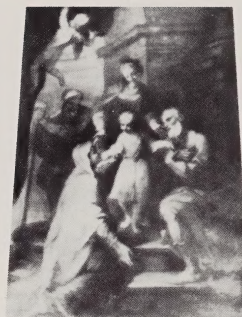
28 Unknown. *Apollonia of Alexandria*. Oil on canvas. 45 x 33 cm. (oval). *87.24.1. Marino, Italy. 16 Nov. '84.

29 Unknown. *Christ Before Pontius Pilate*. Oil on canvas. *87.24.8. Marino, Italy. 16 Nov. '84.

30 Unknown. *Christ Led to Pontius Pilate*. Oil on canvas. 160 x 140 cm. *87.16.2. Parma, Italy. 17 Feb. '86.



26



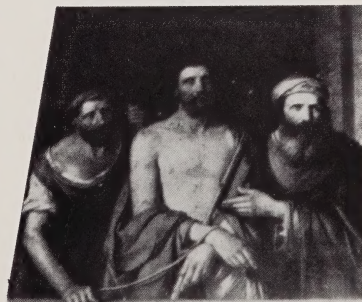
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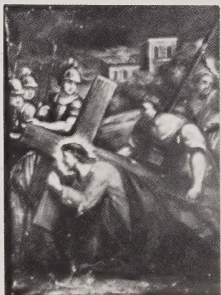
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32



33



34

31 Unknown. *Christ Nailed to the Cross*. Oil on canvas. *87.24.18. Marino, Italy. 16 Nov. '84.

32 Unknown. *Crucifixion*. Oil on canvas. *87.24.19. Marino, Italy. 16 Nov. '84.

33 Unknown. *Road to Calvary*. Oil on canvas. *87.24.9. Marino, Italy. 16 Nov. '84.

34 Unknown. *Road to Calvary*. Oil on canvas. *87.24.10. Marino, Italy. 16 Nov. '84.

35 Unknown. *Road to Calvary*. Oil on canvas. *87.24.11. Marino, Italy. 16 Nov. '84.

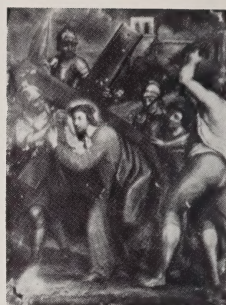
36 Unknown. *Road to Calvary*. Oil on canvas. *87.24.12. Marino, Italy. 16 Nov. '84.

37 Unknown. *Road to Calvary*. Oil on canvas. *87.24.13. Marino, Italy. 16 Nov. '84.

38 Unknown. *Road to Calvary*. Oil on canvas. *87.24.14. Marino, Italy. 16 Nov. '84.

39 Unknown. *Road to Calvary*. Oil on canvas. *87.24.15. Marino, Italy. 16 Nov. '84.

40 Unknown. *Road to Calvary*. Oil on canvas. *87.24.16. Marino, Italy. 16 Nov. '84.



37



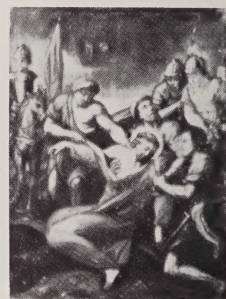
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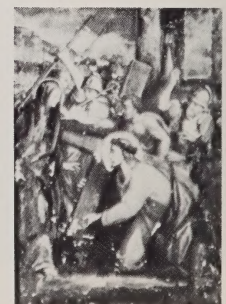
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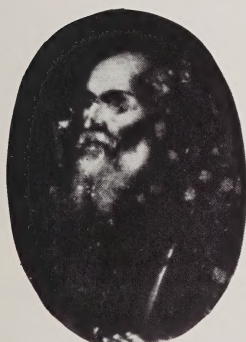
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41



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43



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41 Unknown. *Road to Calvary*. Oil on canvas. *87.24.17. Marino, Italy. 16 Nov. '84.

42 Unknown. *St. Francis of Paola*. Oil on canvas. 50 x 35 cm. (oval). Inscribed to right of saint: CHA/RI/TAS. *87.24.5. Marino, Italy. 16 Nov. '84.

43 Unknown. *St. Paul*. Oil on canvas. 58 x 41 cm. (oval). *87.24.2. Marino, Italy. 16 Nov. '84.

44 Unknown. *St. Peter*. Oil on canvas. 58 x 41 cm. (oval). *87.24.7. Marino, Italy. 16 Nov. '84.

45 Unknown. *Virgin and Child*. Oil on canvas. 28.5 x 24.0 cm. (oval). *87.24.6. Marino, Italy. 16 Nov. '84.

Italian, 19th Century

46 SEGANTINI, Giovanni (1858-99). *Landscape with Meadow and Two Trees*. Oil on panel. 25 x 35 cm. *87.17.1. Baura, Italy. 15 Feb. '86.

47 Unknown. *Virgin and Child*. Oil on canvas. 65 x 53 cm. *87.24.3. Marino, Italy. 16 Nov. '84.

Italian, 20th Century

48 MILANESI. *Lagoon in Venice*, 1939. Oil on cardboard. 25 x 45 cm. *87.17.2. Baura, Italy. 15 Feb. '86.

49 MODIGLIANI, Amedeo (1884-1920). *Woman in a Chair*. 117 x 74 cm. *87.2. Brussels, Belgium. 12 Oct. '86. *Reward*.



45



46



47



48



49

Prints, Drawings

Canadian, 20th Century

50 BLACKWOOD, David Lloyd (b. 1941). *Fire at Sea*, 1970. 55.9 x 81.3 cm. No. 12/25. *87.10. Port Hope, Ont., Canada. 18 Oct. '86.

French, 18th Century

51 BOISSIEU, Jean-Jacques de (1736-1810). *Head of a Girl, Josephine*. Black chalk. 16.7 x 14.0 cm. Provenance: Drouot sale, Paris, 25 Nov. 1911, Lot 5. *87.41. England. 1986.

Italian, 18th Century

52 TIEPOLO, Giovanni Battista (1696-1770). *Young Man*. Pen and gray ink. 18.0 x 10.5 cm. Signed in l/r: "Tiepolo F." Stamped in lower/center: "MUSEE ATGER." *87.22. Montpellier, France. 1 Oct. '86.



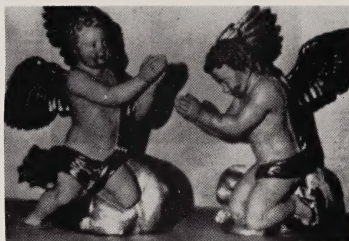
50



51



52



53



54



54



55

Sculpture

Austrian, 17th Century

53 Unknown. *Winged Putti Kneeling (pair)*. Wood. Approx. ht. 45 cm. *87.21.1-2. Grossdorf, Austria. 16 Oct. '86.

Austrian, 18th Century

54 Unknown. *Winged Putti (pair)*. Wood. Ht. 50 cm. *87.20.3-4. Turnau, Austria. 12 Oct. '86.

Austrian, 19th Century

55 Unknown. *Virgin*. Wood. Ht. 55 cm. *87.20.2. Turnau, Austria. 12 Oct. '86.

56 Unknown. *Virgin and Child*. Wood. Ht. 63 cm. *87.20.1. Turnau, Austria. 12 Oct. '86.

English, 19th Century

57 GEENTY, David. *Pair of Race Horses and Jockeys*. Bronze. Inscribed on base: H David Geenty 52/500 Heredities. No. 52/500. *87.44. England. 1986.

European, 20th Century

58 ZACH, Bruno. *Woman on Horseback*, c. 1920. Bronze, black patina, on marble plinth. Ht. 47 cm. Signed. Woman wears short revealing tunic and long feather in her hair. *87.42. London, England. 1986.

Italian, 11th Century

59 Romanesque Capital. Stone. Ht. 43 cm. *87.31.1. Barete di Pizzoli, Italy. 24 Mar. '86.

60 Romanesque Capital. Stone. Ht. 46 cm. *87.31.2. Barete di Pizzoli, Italy. 24 Mar. '86.

Italian, 16th Century

61 Unknown. *Figure of a Saint*. Wood. *87.18. Bagni di Lusnizza, Italy. 15 Sept. '85.

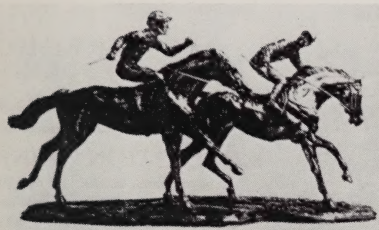
Italian, 18th Century

62 Unknown. *Figure of a Saint*. Wood. *87.14. Camporosso di Tarvisio, Italy. 4 Oct. '86.



56

Decorative Arts



57



58



59



60



61



62

Clocks, Timepieces, Watches

63 ARMINGAUD. Paris, France. Clock, early 19th century. Signed: Armingaud, Paris. African woman, known as l'Américaine, seated on the clock. *87.23.2. Brissac Quince, France. 20 Jul. '86.

64 POTHENOT. Paris, France. Louis XV Clock. Rosewood marquetry, bronze mounts. Approx. ht. 200 cm. Signed: Pothenot, Paris. *87.23.1. Brissac Quince, France. 20 Jul. '86.



63



64

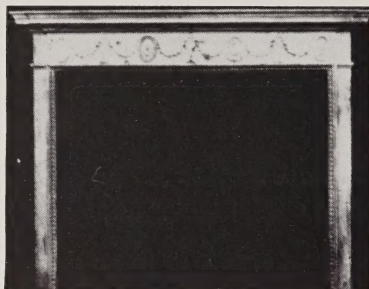
65 SEDDON, Jno., St. James's (for the movement) and Wentworth, Sir John (for the engraving). English, 18th century. William III Miniature Bracket Clock Case. Gilt brass. Ht. 17.5 cm. Signed on dial: "Jno. Seddon/St. James's London." Inscribed: "[Sir] John Wentworth of North Elmes Hall-in/West Riding of York-shire Baronet." Figures of Mercury and Father Time on side panels. Movement with twin fusees, rack strike converted to anchor escapement. Silvered chapter ring. *86.663. London, England. 11 Nov. '86. *Reward*.



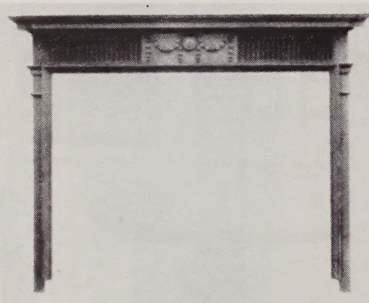
65



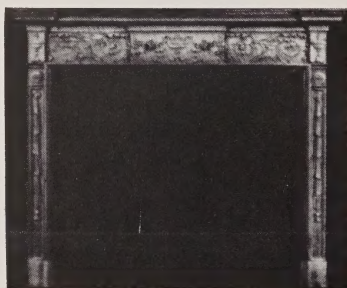
65 backplate



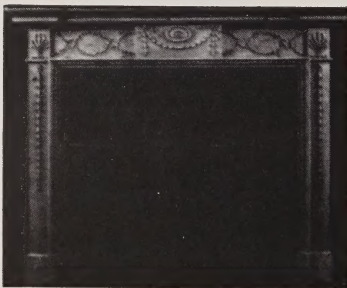
66



67



68



69

Furniture, Accessories

66 Adam Period Fireplace Mantel, c. 1770. Pine wood. 142 x 178 cm. *87.3.2. London, England. 15 Nov. '86.

67 Adam Period Fireplace Mantel, c. 1770. Pine wood. 137 x 163 cm. *87.3.6. London, England. 15 Nov. '86.

68 Adam Period Fireplace Mantel, c. 1780. Pine wood. 158 x 189 cm. *87.3.4. London, England. 15 Nov. '86.

69 Adam Period Fireplace Mantel, c. 1790. Pine with limewood decoration. 146 x 180 cm. *87.3.1. London, England. 15 Nov. '86.

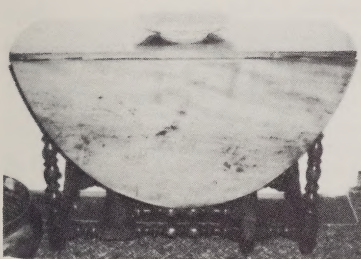
70 American. Sheraton/Empire Overlap Card Table. Mahogany. Rectangular hinged top with bow front, spirally-turned legs with spade feet. *87.4.3. Sheffield, MA. 6 Dec. '86.

71 American. William and Mary Drop Leaf Table. Maple. Rectangular top with bowed ends and deep rounded hinged leaves over an end drawer, turned and blocked legs with conforming stretchers. Note: table rehinged and replaced drawer and casters have Victorian additions. *87.4.4. Sheffield, MA. 6 Dec. '86.

72 Edwardian Fireplace Mantel, c. 1900. Satinwood with inlaid wood and mahogany capitals. 133 x 178 cm. *87.3.7. London, England. 15 Nov. '86.



70



71



72



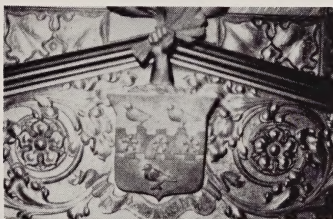
73 similar to objects stolen

73 Federal Era Furniture (set of 3). Wood. Three matching pieces of Federal Era furniture as follows: 87.29.1: Chest of Drawers, 1820, antique white, green trim, with floral patterns on face of chest with fluted columns at each side of the front in green. 87.29.2: Headboards and Bed Frames, 1820, twin size, antique white with green trim and floral pattern. Note: illustration is of a fourth piece from the set (not stolen). 87.29.3: Bedside Table, 1820. *87.29.1-3. Greenwich, CT. Jan. '87.

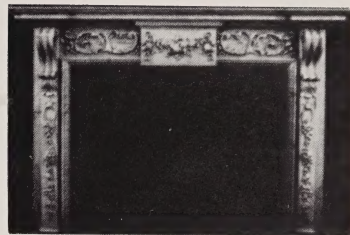
74 Fireplace Mantel, 1912. Oak. 244 x 244 cm. *87.26. Woodspring, England. 15 Nov. '86.

75 George II Fireplace Mantel. Pine with limewood applique. 136 x 198 cm. *87.3.5. London, England. 15 Nov. '86.

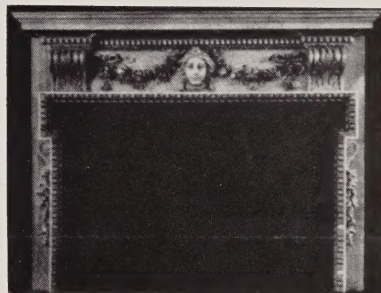
76 William Kent Period Fireplace Mantel, c. 1735. Pine with applied limewood decoration. 162.7 x 193.2 cm. *87.3.3. London, England. 15 Nov. '86.



74 detail



75



76



74

Objects of Art

77 Swiss, 19th century. Music Box, c. 1830. Gold. L. 8 cm. Rubbed marks and later French import marks. *87.7. London, England. Oct. '86.

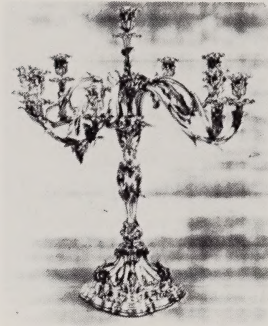
78 Shakespearean Actor. Wood, polychromed. Ht. 25 cm. *87.43. England. 23 Dec. '86.

Silver

79 BUCCELLATI. Candelabrum. Silver. Approx. 61.0 x 45.7 cm. Stamped: "Buccellati." *87.9.1. New York, NY. Dec. '86.

80 BUCCELLATI. Candelabrum. Silver. Approx. 50.8 x 40.6 cm. Stamped: "Buccellati." *87.9.2. New York, NY. Dec. '86.

81 Cinerary Urn, 1618. Silver. 16 x 41 x 26 cm. Inscribed on back near top: "FRANCISCVS•MASSEVS•AERE•PROPRIO•FECIT/1618." *87.30. Todi, Italy. Theft date unknown.



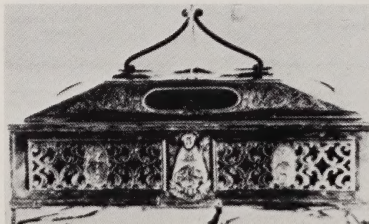
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80



81 detail



81

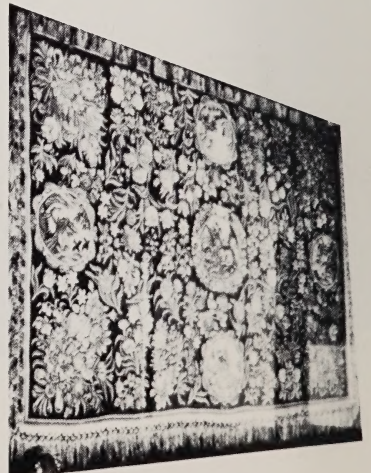
Tapestries, Textiles

82 Tapestry, 16th century. Wool and silk. 165 x 210 cm. Inscribed to left of center: "AID HS." Decorated with birds and flowers on blue-green background. Three panels sewn together. Fringe border more recent than the tapestry. *87.35.1. Copenhagen, Denmark. 24 Oct. '86.

83 Tapestry, 17th century. 170 x 265 cm. Decorated with large bunches of flowers and five medallions: four near borders and one in middle depicting Daniel in the lion's den. Dark blue background. *87.35.2. Copenhagen, Denmark. 24 Oct. '86.



82



83



77



78

Antiquities

Greek

84 Cinerary Urn. First half of 6th century B.C. Clay. Ht. 7 cm. Provenance: Etruscan tomb. Undamaged. Lower area engraved, painted brownish-red and ending with a row of meanders. *87.25. Milan, Italy. Nov. '86.

Pre-Columbian

85 Veraguas (Panama), A.D. 1000-1500. Frog. Gold. L. 7 cm. Hollow body, suspension loops as front feet, large flattened rectangular hind legs projecting to the sides, triangular head with bulbous applied eyes, grasping curling serpents with decorative notches in its mouth. *87.11. Los Angeles, CA. 1 Dec. '86.



84



85

Ethnographic Objects

African

86 SAPO SAPO. Zaire, 19th century. *Statuette*. Dark red wood. Ht. 37 cm. *87.28.1. France. 1983.

87 SHONGO. Benin, 19th century. *Statuette of a Woman*. Dark brown wood. Ht. 65 cm. *87.28.2. France. 1983.

American Indian

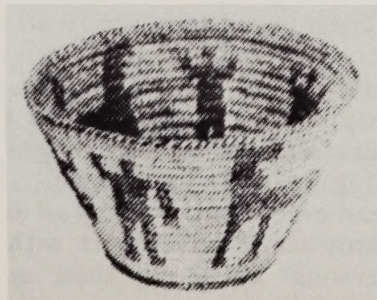
88 PIMA. Basket. Ht. 14.0 cm., diam. 21.6 cm. Figures of horse, human, lizard, and star on basket. *87.1. Brimfield, MA. 11 Sept. '86. *Reward*.



86



87



88

Oriental Art

Burmese

89 *Quan Yin Seated on a Deer*. Jade is apple-green, lavender, and rust in color. 25.4 x 15.2 cm. *87.12. Nassau County, NY. 5 Dec. '86.

Chinese Export

90 Ch'ien Lung Period, 1736-95. *Figure of a Seated Fiddler*. Porcelain. Approx. ht. 25.4 cm. Dressed in European costume, tricorne hat, decorated in overglaze famille rose enamels. *87.45. Stolen in transit between Amsterdam, the Netherlands and New York, NY. 13 Jan. '87.



89



90

Miscellaneous

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Japanese

91 Temple Gong, 1555. Bronze, hand-hammered. Approx. ht. 76.2 cm., diam. mouth 81.3 cm., th. rim 4.4 cm. Inscribed around mouth of gong are Chinese characters translated as follows: 1555 Daitoku Temple Treasure (Koji gan nen Daitoku-ji jumotsu). Charcoal gray burnished with gold. *87.27. Livingston Manor, NY. 4 Dec. '86.



91

Arms, Armor

92 Load Percussion Pistol (one of a pair). L. 24.7 cm. Top flat of octagonal barrel marked "2" and "Acier Fondux." Super-imposed load percussion pistol. *87.8. Nottingham, England. 1986.

93 Sword, 1832. Sheath, pommel, grip, guard, and top of blade are of solid gold. Blade of steel covered with chased gold. Sheath studded with diamonds along entire length. Engraved on one side of sheath, between diamonds are the names of battles in which Marshal Gérard fought. Other side of sheath, inscribed: "Au Maréchal GERARD 1832." Presented to Marshal Gérard by King Leopold of Belgium. First diamond counting from the guard is missing. *87.32. Menthon St. Bernard, France. 24 Aug. '86.



92

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